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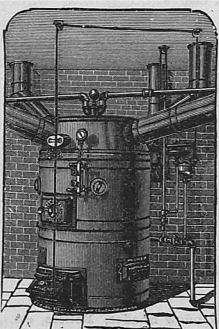
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HINTS AND NOTIONS.

Coating to Imitate Amber. A composition for coating of wood or metals to imitate the finest amber, with brilliantly illuminated and iridescent reflecting surface, and in almost every shade, from the deepest yellow up to the deepest wine color, is made from the nacreous portion of ordinary shells. The powdered material is first dried in an oven by heated air or gas, and immediately afterwards subjected to the vapor of halogen, either in an oven or iron, glass or porcelain vase, or a small muffler, to which heat is meanwhile applied, this heat vaporizing the impregnating halogen elements applied, such as iodine, bromine, fluorine, chlorine or cyanogen in solution, for which alcohol or petroleum is employed.

Good Wall Grounds for Pictures. Olive gray, with the shade darker the stronger the body of the pictures, French or light lavender gray, dark blue, deep dark green and Indian red.

Colors. Every fine combination of color is dependent on subtle gradations of tint and skillful management. Bright, pure colors are the best, and richness of hue in a design must be based upon them.

A Boudoir Wall Paper. A charming paper for a boudoir comes in varnished rose pink and pale blue, apparently covered with white figured lace.

THE DECORATOR AND FURNISHER

FOR
1888.

PRATT & SANFORD, Publishers.

THOMAS A. KENNETT, Editor.

Already pronounced the authority on matters of Decorative Art it will be the aim of THE DECORATOR AND FURNISHER during the coming year to occupy ground still further in advance of all magazines of its class. Neither a picture-book for young misses nor a vehicle for the distribution of cheap-chromos, it will continue while striving to give new ideas to the practical decorator to extend a love for, and an intelligent appreciation of, the beautiful among all classes. Already numbering among its readers many thousands of the most highly cultured people in the country, it will constantly aim to attract the large and growing class who feel an interest in whatever tends to add to the beauty and fitness of home surroundings.

COLORED PLATES.

Numerous colored plates will be given, not as mere ornaments, but as practically illustrative of the text. These will be supplemented with explanatory drawings when needed. Among other features which the publishers feel at liberty to announce at this time are the following:

TYPES OF FURNITURE, by FRED. B. DeBERARD.

In a series of articles extending through the year M. DeBerard, who is not only a recognized authority upon construction and ornament in furniture, but a graceful and entertaining writer, will present the characteristic features of the leading styles, such as the Empire, Louis XIV., XV., XVI., Queen Anne, etc., and endeavor to explain to the general reader those which mark the work of such artists as Boule, Reisner, Gouthiere, Chippendale, the Adames, Gibbons, Shevaton and others. The articles will be illustrated by engravings from photographs of furniture in the palaces, museums and private collections of Europe.

CHINA, TWENTY YEARS AFTER, by EDWARD GREY

The author of the charming Japanese story, "A Captive of Love," will revisit China and Japan early in 1888, and will give to the magazine his impressions of the changes he finds in his old home after the lapse of twenty years.

DECORATIVE STYLES, by OTTO ARMBRUSTER.

Mr. Armbruster, whose original designs in the German Renaissance, Rococo, Anglo-Japanese and French Renaissance have attracted much attention during the past four months, will continue the series in future issues.

Among others the following well known writers, artists and designers will contribute:

- E. W. Poley, Edward Dewson,
- N. S. Stowell, W. B. McEnery,
- E. T. Lander, George R. Halm,
- R. Fischinger, Emma Haywood,
- W. R. Rattray, T. Carlyle Cameron,
- A. Curtis Bond, R. Y. Barrows,
- Henry W. Fischer, F. S. Bryce,
- Ralph A. Cram, Aug. R. Fransen,
- James Carruthers, C. W. Clark.

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NEW YORK, November 15, 1887.

LADIES AND GENTLEMEN: Winter is upon us with its long evenings for reading, and it is the season best adapted to impress the merit of our Rochester Lamp upon the minds of the public, and we especially invite you and your acquaintances to visit our Lamp Department at 1201 Broadway, opposite the Gilsey House, or our Wholesale and Retail Store, 25 Warren Street, and enjoy the complete assortment of Rochester Lamps in over 300 varieties, consisting of Piano Lamps of all styles, Oxidized Silver Lamps, now so fashionable; Spelter Bronze—Real Bronze—Latest Doulton Vase Lamps—Bisque and Jeweled Lamps—Imported Berlin Black Iron Lamps, complete, with Rochester Burners; Jeweled Lanterns for oil and gas, in Imported Moorish Designs, and hundreds of Lantern and Lamp Attachments just sent us from our Paris and Berlin branches. We have also just received for our Art Room, from our buyer in Italy, a number of pieces of Statuary with Marble Pedestals, that Christmas buyers will enjoy. In conjunction with all the above we have also received a direct consignment of Japanese Curios, consisting of Satsumas, Kuga, Kutani, Hirado Blue, Porcelains, Fine Bronze Jars, Koros and Vases. We also received the celebrated "Sakura-Yu" of "Ataco Yama." Pot-Pourri for Rose Jars. Our fine Pot-Pourri Jars, Cups and Saucers and Fine Plates are also worthy your attention. We will still continue to keep only Imported Samples. We have just received an importation from Paris of handsome Piano Shades in Silk and Lace, with a variety of shades.

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HINTS AND NOTIONS.

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Wax Paintings for Walls and Ceilings. The following is the latest improved style; it is also the most practical: The vehicle used consists of wax and resin dissolved in spirit of turpentine. The mixture is fluid and of the color of milk; in this the colors are ground, and are then preserved in small glasses, and spirits of turpentine is poured upon them to preserve them. They are closed with a cushion of leather with a button for handle. Nearly all colors may be used indiscriminately; Prussian blue and orpiment are notable exceptions as wanting. For the ground the walls or ceiling is plastered in the usual way with lime, not smoothly but so as to have a kind of grain or tooth. The painting is executed on the ground when dry without other preparation. When working the colors are diluted with spirit of turpentine. The method requires expedition, as the colors dry fast. These colors have a semi-transparent hue.

Beautiful Imitations of Mosaic have one side of plate glass roughened, or given a crystallized surface, on which trace a design in suitable opaque colors to represent the seams between the pieces composing a mosaic. Fill in a portion with transparent colors, then cover the whole surface with gold leaf, with a backing of white and red lead, patent drier and Japan gold size, or any material that will protect the gold, such as amber dissolved in spirits of turpentine. The effect will be most realistic.

French Furniture Polish Reviver. Beat gum acacia and white of two eggs in a mortar until they amalgamate; then add half a pint each of raw linseed oil and best vinegar, eight ounces methylated spirits of wine, one ounce hydrochloric acid and two ounces muriate of antimony. They are to be rubbed on the surface of the furniture until dry, and will give a brilliant and lasting polish.

Darkening the Natural Hue of Wood. This is effected by a solution composed of equal parts of manganate of soda and crystallized epsom salts, dissolved in twenty to thirty times the amount of water at about 144 degrees. The less water employed the darker will be the hue.

To Color Rattan Furniture Black. Apply a strong solution of extract of logwood; when dry brush the surface and then add a weak solution of bichromate of potash; should gray spots appear reapply to them the last solution, and rub the surface with a woolen cloth.

Wainscoting. Lofty wainscoting in natural hard wood is being more resorted to, ranging in height with tops of doors or reaching to cornice. In the former case the intervening space may be well filled up with painted flock papers.

Polishing Oak Furniture. A bright polish may be attained by mixing six ounces of raw linseed oil with half the quantity of vinegar, to which, after being well mixed, three ounces of spirit and half an ounce of antimony is added.

Bronze and Carmine Color. A very handsome color for light carriage parts may be made by adding a little gold bronze to carmine glazing, and laying it over an Indian red ground. The paint must be kept well stirred, as the bronze will otherwise settle.

Varnishing Fretwork. Use white hard spirit varnish; it requires no size; the application is to be made in a warm room; or fill in the grain of the wood with glue size and varnish with brown hard varnish.

Wall Paper. Some very attractive designs now out are in the style known as outline, in finely executed perspective, the ground being light. The objects represented are merely border traced in color.

Bronzing Iron. To make bronze paint for iron take of chrome green, two pounds, ivory black, one ounce, chrome yellow, one ounce, good japan, one gill. Grind all together and mix with linseed oil.

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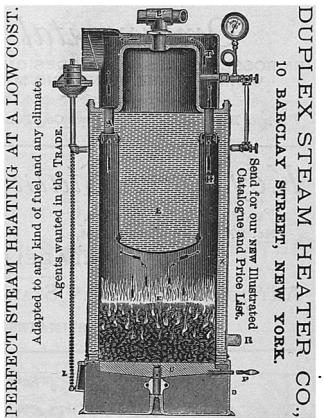
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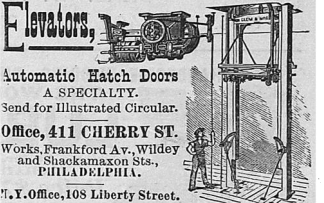
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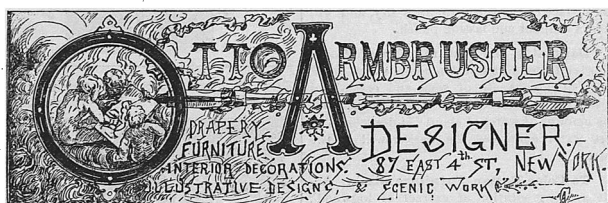
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HINTS AND NOTIONS.

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Bronzing Iron. Take one pint of methylated finish, add four ounces of shellac and half an ounce of benzoin. Place the mixture in a warm place, shaking it occasionally. When the gum is dissolved let it settle in a cool place, and gently pour off the clear liquid into another bottle which is well corked. Next take half a pound of finely ground bronze green, the shade of which may be varied by using a little lampblack, red ochre or yellow ochre, adding as much varnish as may be required and the green color in sufficient quantity. The iron must be slightly warmed before this is applied. A thin coat is laid on with a soft brush, and the process repeated if necessary. When the iron is well covered, touch the prominent parts with a small quantity of varnish, and before the coat is dry put on a small quantity of gold powder and then varnish the whole.

To Coat Furniture With a Gloss White. To make a smooth, solid surface of gloss white, without the least appearance of the grain of the wood, give the wood a priming coat of white lead mixed with oil and turpentine and a little japan. When this is dry rub down the work carefully and then coat with bleached shellac in alcohol. This prevents the grain of the wood from being raised. Then proceed with two zinc coats in turpentine and finally with zinc in Damar varnish. There is an absolute necessity for using the shellac as without it the natural sap will in time discolor the white surface.

Smoking Rooms. In stylish smoking rooms plain or enameled leather and its imitations are appropriate coverings for walls, which may be subdivided into large and small panels with moldings of carton pierre, suitable coloring being a blending of brown and fawn, with ornamental tracings in deep gold, the edgings being an effective brocade of bronze and gold. Arabesque and even figures are introduced into the ceilings, which may be divided into panels with blue ground, the soft-fits displaying fanciful painted designs.

Polished Floors. A remarkable innovation has been made, that of the application of soluble glass to floors, the water-glass being previously colored if desired. It gives a polished, smooth and handsome surface. The seams are first filled with a cement of water-glass and gypsum; successive coats of water-glass of the consistence of syrup are applied with a stiff brush. A higher finish is given by pumping off the last layer and then putting on a coating of oil.

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Hard Finish for Floors. A hard finish makes a slightly floor. To produce it a good coat of raw linseed oil with dryer is applied, and seams filled up with putty charged with dry color. Whilst the oil is still damp, spots are removed by scraping or sandpapering. Wood fillers are next applied to produce a solid body to work on, a pound or oil brush being used. Two or three coats of lard oil suffices to make a good surface.

Brilliant Black Varnish for Stoves. A brilliant black varnish for cooking and gasoline stoves is made by fusing two pounds of asphaltum, one pint of boiled linseed oil and two quarts of turpentine.

A Novel Dado. A novel dado in a grand entrance hall is of olive matting behind trellis work. The matting is painted with river, lawn, and piazza, behind which rise the illumined forms of purple mountains into the blue sky.

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Gilding Ivory. Immerse it in a solution of nitro-muriate of gold and then expose it to hydrogen gas while damp. Wash it afterwards in water.

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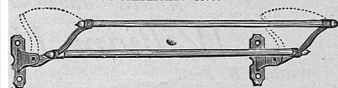
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